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## SUNDAY EVENING CONCERTS.

A dismal evening made but slight difference in Mr. Harrison's account of patrons. Irving Hall again rejoiced in a large and brilliant audience, notwithstanding the adverse elements which raged through New York streets. His orchestra played Beethoven's 2d Symphony in admirable style, made Lumbye's "Visions in a Dream," with Heindl's zither solo, a pleasant contrast to outdoor views, and gave all their music in agreeable style. Mme. Johanssen once more renewed that remarkable unanimity of artistic praise which has for months past awaited her concert singing. We suggest, however, that she take lower music than she now affects, which is beyond her free and true upward range of voice, and so avoid the appearance of failing, on a climax note, to make it full, true, and in good quality of tone.

The farewell—positive—of Frederici, Habelman, Hermans and Formes, announced for Grover's concert last Sunday evening, brought into the Olympic Theatre a tolerably large audience, when reinforced by the free tickets so kindly distributed at his first Wehli matinee and generously advertised to be good for that evening's concert. Extra charges for reserved seats are not, however, relished by his patrons, for the parquette seats required judicious filling up at the last moment, and reserved seats in front of the dress circle looked so bare, that some usher's heart softened into gracious assent to their occupancy by those seated in their rear—a permission seized with great avidity by non-reserved ticket holders. Mme. Frederici's popularity with a general public had ample demonstration that evening, in response to her performance of Agatha's aria and prayer. Messrs. Habelman and Hermans gave their music more artistic and judicious management than at previous concerts in the Olympic Theatre, and so conciliated good public estimation. Mr. W. Formes ever shows himself a true artist, who puts limited means to the best possible use. We almost forgot the debut of Miss Clara Lang, a quite mature German soprano, in thinking of his artistic merit, and could desire to permanently dismiss all recollection of it, for her very ambitious selection, *en abord*—Verdi's immensely difficult and rarely accomplished scena and florid cavatina for Ernani's heroine—placed her voice, style and method, in a most unfavorable light. In a light ballad, requiring slight executive display, she might have passed current for a passable singer, but that performance ruined all hope for her in a first class concert.

Mr. Neundorff conducted his orchestra—some thirty strong—in acceptable style, through melodic and popular music's performance, attaining for himself and them, signal honor in Mendelssohn's overture to *Midsummer Night's Dream*.

Mr. Anschutz's second concert proved vastly more successful than his first, his selections

being more agreeable to general appreciation of music's purpose, and melody's enhancement of the grandest and most elaborate display of mastery over intricate, profound harmonies, while a less close occupation of his concert room area, permitted more clear resonance and consequent perception of excellence, in composition or performance. Mozart's "Jupiter" formed his grand *entree*, and its sublimity, rich, well elaborated harmonies and true musical effects, were most admirably brought out by a grand and most competent orchestra, inspired both with their intelligible subject and his magnetic sway.

We suggest that he repeat that symphony at his next concert, believing that no other great work can be selected, equally acceptable to his general public. In contrast with it, how worthless did Wagner's latest show of mere noise and trashy substitutes for grand harmonies, appear to all but demented admirers of music of the future. His other selections for orchestral performance, were judicious, and their performance entirely satisfied critical, equally with popular judgment.

His vocalists were not so fortunate in gaining the public ear, for that hall seems obstinately averse to good effect from, or clear display of a single voice. Mme. Anschutz invariably commands artistic respect, but we cannot say that her voice appears to good advantage in that hall. Neither can we reconcile the good opinion impressed upon our judgment, by attentive heed to Steck & Co.'s grand piano-forte in their admirable hall of piano-forte display, with that forced upon our reluctant hearing of it, at Germania Hall, as played by Herr Groscurth. There was better opportunity to ascertain its gracious musical qualities at this second concert than at the first, as he played much smoother, lighter, and more like a true artist than before, avoiding his absurd spasmodic pounding to get force, and in a flimsy waltz, really gave Steck & Co.'s grand, a chance at fair play. We suggest to him, however, that Chopin is a difficult master to interpret, and that his interpretation differs very widely from the *unique*—almost unattainable—treatment of that moody, fitful pianist. Mr. Sohst has for several years been justly celebrated for his thorough mastery of the *fagotto* or bassoon, displayed in grand opera and concerts. That remarkable celebrity was amply justified by his solo performance at this concert, but his almost equally high estimation for bass solo singing, with those favored with a hearing of his rich, full and tuneable voice, suffered a damaging check at this concert, as he sang after playing the *fagotto*, and encountered a horrible base trumpet obligato throughout his song, from a boozy member of a German choral society, who snored away like a horse trumpeter, and filled the hall with his unmusical accompaniment to Mr. Sohst's bass.

Mr. Anschutz's determined purpose to excel all orchestral performances on Sunday eve-

nings, will, no doubt, produce excellent results during his contemplated series of Sunday concerts.

We note that he announces for October 28th, choice selections to be giving *en grand tenue*, with a grand orchestra and his best skill and force to make them perfectly effective.

## SIGNOR LORENZO SEVERINI.

Signor Severini has recently arrived here from Italy, where he has made his mark as a singer of rare ability. He is a pupil of the celebrated Panofka, of Paris, who has trained him in that school which prevailed before Verdi made all the singers shout. He has a beautiful voice of a pure quality and of remarkable flexibility, and so well cultivated that he is a competent exponent of the florid works of Rossini, and of the tenderer compositions of Bellini.

Severini made his debut, a short time since, in Pavia, with that fine artist, Frezzolini. The manager of the opera house was in a dilemma for want of a tenor to sustain Frezzolini in "La Sonnambula." That lady recommended Severini, who was immediately sent for. *Il Patriota* makes the following remarks upon the first representation: "Il Severini arrived in the afternoon, proposed by the great Frezzolini, and with no other rehearsal than an understanding between themselves at the piano, appeared in 'La Sonnambula' the same day. He fully sustained the recommendation of Frezzolini, and their duets were masterpieces in their assimilation each to the other, so unisonous were they in sentiment and impulse. His voice is sweet, delicate, and very flexible, and his method of singing is entirely of the pure school." There are people who find his voice light! We will answer these, that to sing this Elvino, who is a youth, delicate and graceful; to sing this music, which is like a perfume, a sweet, delicate, fragrant flower; to execute those melodies of heavenly simplicity, it is not necessary to have a strong voice; on the contrary, it would be against those delicate conceptions of the immortal Bellini. We shall always cry, Bravo, bravo! to Severini, who, educated in the true Italian school, knows how to give us our music as it ought to be given, and thus make our nation proud of him, though he is a stranger."

Signor Severini gives his first concert at Irving Hall on Saturday evening the 27th inst.

## JEROME HOPKIN'S FIRST CONCERT.

Mr. Snow announces the first concert of this gentleman for Thursday next, at Irving Hall. Mr. Hopkins is the first American artist who ever projected and carried out a whole series of piano concerts at a theatre as he did at Wallack's last season with much success

His concerts, with the exception of the first one, will be this year at the new Steinway Hall. We predict a season fully as prosperous for him as was that of last year, especially since he comes before the public, as before, in behalf of the fund for carrying on his Free Choir-boy schools and *Orpheon* for young ladies. He will be assisted at the first concert at Irving Hall by Miss Viola Henriques, (a new Soprano, very charming, so report says,) Mr. Thatcher, Tenor, Mons. Vast, Basso, and Mr. Ed. Mollenhauer, Violinist. Mr. Dressler will conduct.

Mme. Camille Urso is now in this city, where she will remain for two or three months. Her extraordinary popularity here is well known to our readers, who will be glad to learn that in France and Germany her great artistic talents are fully recognized and warmly appreciated. She will return to Paris in the spring to fulfill an engagement lasting during the term of the great exhibition at the new Music Hall. She has had many engagements offered her here, and will probably appear at the Philharmonic Society. She performs at Hartford in a few days with the accomplished Mme. Varian Hoffman.

THEODORE THOMAS' SYMPHONY SOIREE.—The first Soiree of the third season, takes place next Saturday evening, at Irving Hall. The selections are well chosen and interesting, and as the orchestra has been largely increased over the number of last season, a grand performance may be expected. A young American lady, Miss Henne, will debut on this occasion, whose voice and cultivation are highly spoken of. We are glad to hear that the subscription list gives promise of a brilliant season.

N. Y. PHILHARMONIC REHEARSAL.—The first Rehearsal of the 25th season of the New York Philharmonic Society, will take place at Irving Hall, on Saturday afternoon next, at three o'clock, P. M., when the instrumental pieces for the first concert will be directed by Mr. Carl Bergman. Tickets for the Rehearsal can be obtained of Scharfenberg & Luis, Beer & Schirmer, and at Irving Hall during the time of rehearsal.

TUITION—INSTRUMENTAL AND VOCAL.—Mr. Wm. K. Bassford has resumed his instruction in the study of the Piano and the Theory of Music. Mr. Bassford is a thorough musician, a fine composer, an accomplished pianist, and one of our most successful and conscientious teachers. His address is at Chickering's Piano Store, 652 Broadway.

Mrs. Edward Loder, professor of singing to the National Conservatory of Music, will receive a few private pupils at her residence, No. 142 East 32d street, near Lexington avenue. Mrs. Loder, besides being a first class teacher of Italian and English singing, has a marked speciality in teach-

ing Sacred Music. This school has been her special study, and her pupils are distinguished by a purity and breadth of style, which no other teacher imparts.

Madame Wm. Vincent Wallace, has commenced her course of instruction for the season. Mrs. Wallace is one of our most elegant and accomplished pianists, and is one of the most pains-taking and successful of our teachers. Her position in London as pianist to the Duchess of Sutherland, and teacher of her daughters, was one of great eminence professionally and socially, and is a guarantee, if any were needed, of her thorough and admirable system of instruction. She may be addressed either at her residence, 565 2d avenue, or at Chickering's Piano Store, 652 Broadway.

Madame Varian Hoffman, the popular and accomplished vocalist, will receive a few pupils, for the training of the voice and the study of Italian and English singing. Mrs. Hoffman's long study and successful career in Italy renders her admirably fitted to impart to pupils the pure Italian style, and in her native language she has few equals as an instructor. She may be addressed either at her residence, 63 Clinton Place, 8th St., or at Chickering's Piano Store, 652 Broadway.

#### MATTERS THEATRIC.

Webster defines Comedy as "a dramatic representation of the lighter passions and actions of mankind. The termination is happy, and the piece is designed, moreover, to produce mirth." Such is Webster's definition, but, alas, how few of the so-called comedies of the present day come up to it! "The mutations of public taste, in theatrical affairs, is a subject worthy of observation to the speculative inquirer, as the stage is supposed 'to show the manners living as they rise.' We may mark by the dramatic literature of a period the gradations of public taste and the gradual development of that species of fastidious refinement which has almost entirely banished the nervous and intellectual character of the old English Drama, and substituted in its place an ephemeral and hybrid species of stage entertainments, the sole merit of which is its transient novelty and its powers to beguile the hour." Yes, mortifying as the concession may be, both to our *amour propre* and the universal progress of mankind, it is an undeniable fact that of late years the drama has deteriorated greatly in point of excellence from former years, and this is more particularly noticeable in comedy, merely from the fact that comedies now-a-days are written with the sole object of exciting laughter, and that desideratum attained, the playwright cares but little whether he truly pictures "the lighter passions and actions of mankind"—he has gained his point—the people have been amused, have laughed at his work, and our self-satisfied playwright sits down to his meerschaum and his morning paper fully impressed with the idea that he has written a sterling comedy.

Then, again, the "Upholstery School of Comedy," in which the decorations and novel effects derivable from the appointments and accessories, which modern improvement has introduced upon the stage, form the prominent features of the

piece, has been gaining ground rapidly of late years, both among managers and playwrights, and commonplace characters are made to utter commonplace speeches in the midst of gorgeously painted and ingeniously set scenery, and thus the eye is feasted and pleased at the expense of the mind. Don't imagine for one moment that I would wish to deprecate the many beauties of the scenic art, or would wish to see good plays indifferently mounted, far from it; art should always be wedded to literature—and he must be but a poor critic who would forbid the bans—but pray, Messieurs the Managers and Playwrights, do let poor, much-abused Literature have some slight show in the matrimonial alliance, let her exercise some few of her marital privileges at least, and thrust her not so utterly into the background, to the glorification of beautiful scenery, fine furniture, and many colored and calcium lights.

Now and then, however, one comes across an oasis in this desert of dramatic literature, and delights in the refreshing atmosphere of a good, healthy comedy. And all this brings me to the subject of which I started to write, to wit, "The Favorite of Fortune," produced at Wallack's on Monday evening of last week, to, I am sorry to say, an indifferently good house. "The Favorite of Fortune" is neither of the "Commonplace" nor the "Upholstery" school (although its effect is undoubtedly heightened by its exquisite scenery) but is truly "a dramatic representation of the lighter (and in some parts sterner) passions and actions of mankind." Dr. Marston has done his work well, and has given us a witty, sparkling comedy, in which the "lighter passions" are well depicted, while some of the scenes are full of dramatic power and pathos. Albeit that it is the fashion to write down the "Favorite of Fortune," I would prefer, in this case, to be decidedly *outré*; a good comedy is too scarce a commodity in the present stock of dramatic literature to be lightly overlooked, and when we do get hold of the genuine article we should not depreciate its good qualities, like a garrulous old maid on a shopping expedition, but rather accord to it all praise and honor. "The Favorite of Fortune" is as far superior to the present pet of critics and the public, "The Fast Family," as wine is to water; one is a genuine comedy, whereas the other is little more than a burlesque, or at best a farce, notwithstanding the fact that Mons. Sardon wrote it for a comedy, and the confiding public with due respect for Mons. Sardon, swallowed it as such. Let us refer to the reliable and irrepressible Webster, and see if this statement cannot be proved. Under the head of "Burlesque," we find: "Ludicrous representation; a contrast between the subject and the manner of treating it, which tends to excite laughter or ridicule;" under the head of "Farce:" "A short play, in which ridiculous qualities are greatly exaggerated for the purpose of exciting laughter." Study those two definitions, courteous reader, then witness the performance of "The Fast Family" and "The Favorite of Fortune," and my word for it, the highly lauded *farce* and much-abused *comedy* will change places in your estimation, that is, allowing that your judgment has been governed by newspaper criticism, a fact which as a polite and amiable critic, I will not for one instant suppose.